

The Department of Music
of the
University of Evansville
in association with
David Aiken Productions
and the
University Symphony Orchestra
presents

Gian Carlo Menotti's

Amahl
and the Night Visitors

Lonnie Klein, Conductor

December 7 and 8, 1993
Neu Chapel
8:00 p.m.

Music for the Season of Christmas

Kantorei

William Eash, Director

"Jesus, Jesus Rest Your Head"
"The Angels and the Shepherds"
"He is Born the Divine Christ Child"
"A Carol of Peace"
"Sussex Carol"

arr. Joseph Flummerfelt
Stephen Paulus
William Averitt
Samuel Gordon
arr. Joseph Flummerfelt

Guitar Ensemble

Renato Butturi, Director
Andrew Smith
Matthew O'Neill
Aaron Harris

"El Noy De La Mare"
"Greensleeves"
"Carol of the Bells"
"La Volta"

Anonymous
arr. Clare Callhan
Anonymous
arr. Matthew Kincaid
Anonymous
arr. Aaron Harris
Anonymous
arr. Matthew Kincaid

pause

Amahl and the Night Visitors

An Opera in One Act
Music and Libretto by Gian Carlo Menotti

Amahl
His Mother
King Kaspar
King Melchior
King Balthazar
Page
Dancers

Shepherd's Chorus
Orchestra

Justin Brayboy-Hapner
Patricia Etienne
Eric Small
David Aiken
Roger Havranek
Christopher Smith
Megan Sargent
Blake Bredemeier
Kantorei
Symphony Orchestra

and the

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Amahl

and the Night Visitors

AM AHL was the first opera commissioned especially for television, and was given its premiere by the NBC Television Opera Theatre in New York City on December 24, 1951, Thomas Schippers, conductor. After the "Messiah" of Handel, AMAHL is probably the most performed work of the Christmas season. Since its debut, AMAHL's television, stage, radio, church and school performances number over five thousand. It is an undisputed classic of 20th century music.

The action takes place on Christmas Eve, somewhere on the road to Bethlehem in the year of the birth of Christ.

Somewhere in the world lives a crippled little shepherd called Amahl, with his mother, an impoverished widow. Nothing is left to them of the little they ever had, and they are now faced with hunger and cold in their empty house.

Three wise men, on their way to Bethlehem, stop at the hut and ask to be taken in for the night. Amahl and his mother welcome them and their page as well as they can, and are much astonished at the splendor of their robes and the wealth of gifts they are carrying with them. When Amahl's mother realizes that the three kings are looking for a newborn babe and that the expensive gifts are all destined for him, she becomes bitter and envious. She cannot understand why at least some of these gifts could not be given to her own child, who is so poor and sickly.

Under cover of darkness, while the three kings sleep, she steals some of the gold from them – and is caught. When she explains that she needs the gold to feed her starving child, she is readily forgiven. With great tenderness they try to explain who this newborn child is and how much he needs. The poor widow not only returns the stolen gold, but wishes she could add a gift of her own. Little Amahl comes to her rescue. He impulsively hands the three kings his wooden crutch, his most precious possession, and in so doing is miraculously cured of his lameness.

As dawn appears in the sky, the three kings prepare to resume their journey. Amahl begs his mother to let him join them, and he is finally allowed to follow the kings to Bethlehem to adore and give thanks to the Christ Child.



has performed leading roles with the New York City Opera and the Philadelphia Civic Grand Opera, among others, and toured Europe three times in *THE CONSUL*.

In 1964 Aiken went to Germany, where he performed in opera houses in Berlin, Hamburg and Zurich, specializing in heroic tenor roles such as Florestan in *FIDELIO*, the title role in *LOGENGRIN* and Walther in *DIE MEISTERSINGERS*.

Aiken returned to the United States in 1968 to join the voice faculty of the Indiana University School of Music. He continues to produce and sing in the annual tour, and six years ago added a second touring production of *AM AHL*, which is giving 18 performances this season in the western United States.

Roger Havranek (King Balthazaar)

Basso Roger Havranek has appeared in concert and oratorios with symphony orchestras across the United States, including the Akron Symphony, Columbus Symphony, Minnesota Orchestra and the Cleveland Symphony.

He has performed with many opera companies, including the Kentucky Opera Association, St. Louis Opera Theatre, Memphis Opera Theatre, Michigan Opera Theatre, Indiana University Opera Theatre, Knoxville Opera and the Spoleto Festival in Charleston. His roles range from *DON PASQUALE* to Gurnemanz in *PARSIFAL*. This past September Havranek sang the title role in *DON PASQUALE*.

Lonnie Klein, Conductor

Lonnie Klein, a native of Kentucky, is presently in his fifth year as music director/conductor of the University Symphony Orchestra. In addition to conducting, he is supervisor of the secondary music education program and teaches instrumental music methods.

Klein received his undergraduate degree in music education from Murray State University, his master's degree in clarinet and conducting from Michigan State University and his doctorate in performance at the University of Illinois.

Prior to his appointment at the University of Evansville, he was on the faculty at Hope College in Holland, Michigan, where he was the clarinet instructor and conductor of the wind ensemble and symphony orchestra.

Besides conducting, Klein has played in the Paducah, Owensboro (Kentucky), Jackson and Lansing (Michigan) symphony orchestras. He has been a member of the Evansville Philharmonic since 1991.



Currently Klein serves on the Board of Directors of the Indiana Music Educators Association and is editor of the "Orchestra Opinions" column of the *Musicator*.

Klein is in frequent demand as a clinician and adjudicator and has made guest conducting appearances with the Evansville Chamber Orchestra as well as the Evansville Ballet Orchestra. Klein's teachers include Leon Gregorian and Don Moses, and he has been coached under the auspices of the Conductor's Guild by Louis Lane, Michael Charry and John Koshak.

